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# CARNEGIE

MAGAZINE

September 1954

UNIVERSITY OF MICHIGAN  
GENERAL LIBRARY



*Inca Water Jug, on exhibit  
at Carnegie Museum.*

## **THE EARLY PERUVIAN ECONOMY**

The finely formed water jug illustrated here is typical of the highly-developed pottery-making art practiced by the Incas of ancient Peru.

This and other arts were a natural outgrowth of the Inca's way of life. Lands, grain, cattle—all were owned and controlled by the head of a local communal group. In spite of the development of art, the economy remained simple.

Without trade or industry, there was no need to coin money, and so no need for a banking system. Not until the Spaniards conquered the Incas and began to develop the country's riches did the need for money and a banking system become apparent.

So it has been throughout history. The development of coinage and banking naturally follows the commercial awakening of a country—banking practices becoming more highly developed as the economic needs of the country become more complex.

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### COVER

*The Wedding Dance* by Pieter Bruegel the Elder (1525?-1569) will be lent to the Founder-Patrons Day exhibition, PICTURES OF EVERYDAY LIFE: GENRE PAINTING IN EUROPE, 1500-1900, which opens October 14 and closes December 12. It represents one of the greatest of all European painters at the height of his powers, painting a subject that was close to his heart. This canvas, of which only a detail is here used, is a variation of the panel in The Detroit Institute of Arts. The picture will come to us from the Borchard Collection in New York City, through the generosity of Mrs. Evelyn Borchard Metzger and Stuart Borchard.

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## SEPTEMBER CALENDAR

### FOUNDER-PATRONS DAY

Founder-Patrons Day will be celebrated at Carnegie Institute the evening of October 14 by a reception in the Hall of Sculpture with music and refreshments.

The new Marine Hall and the exhibition of **GENRE PAINTING IN EUROPE** through four centuries will be opened that evening.

### GENRE PAINTING IN EUROPE

The fall exhibition of the Department of Fine Arts is **PAINTINGS OF EVERYDAY LIFE: GENRE PAINTING IN EUROPE, 1500-1900**. It will comprise eighty-six scenes of everyday life, from Breughel to Matisse and Picasso, lent from American collections, both private and public.

### MARINE HALL

An unfinished but dramatic new exhibit opens this fall displaying beautifully mounted big game and coral reef fishes that were assembled over many years by the late J. Verner Scaife, Jr., and have been presented to the Museum by Mrs. Scaife. The exhibition is made possible through the generosity of Mr. Scaife's brother, Dr. Alan M. Scaife.

### THE CONTINUOUS MINER

Eight pictures by seven artists, all entitled *The Continuous Miner* and presented by the Joy Manufacturing Company of Pittsburgh to the Institute are displayed in Gallery K through September.

### PERMANENT COLLECTION OF PAINTINGS

Fine arts galleries A, B, and C on the second floor of the Institute have been redecorated and the paintings grouped into Old Masters, Modern European, and American artists.

### PORTRAIT MINIATURES

Nearly one hundred portrait miniatures encompassing four centuries, lent from the Heckett Collection at Heckmeres Highlands, Butler County, may be seen in the Treasure Room on the balcony of Hall of Sculpture.

### TAPESTRIES

Ten Flemish tapestries woven by van der Borcht depicting scenes from the Trojan War, lent by French & Company, two tapestries from the Worcester Art Museum, and five recent acquisitions to the Institute collection are hung in the Hall of Decorative Arts.

The three tapestries given by The Hearst Foundation, Inc., now hang in the Hall of Sculpture.

### DECORATIVE ARTS LECTURES

Herbert P. Weissberger, the curator of decorative arts at the Institute, will give twelve lectures dealing with this subject on Monday afternoons at 2:30 o'clock, in Lecture Hall, for members of Carnegie Institute Society. Beginning on October 18, his talks will progress from the civilization of Egypt through to the Gothic period. (See page 245.)

### ORGAN RECITALS

Marshall Bidwell will resume his organ recitals each Sunday afternoon from 4:00 to 5:00 o'clock on October 3. Classical and contemporary music will be played in Music Hall on what is one of the truly great organs of the world. The recitals are sponsored by the Arbuckle-Jamison Foundation.

### TOURS OF THE BUILDING

Any group numbering fifteen or more persons, residents of Allegheny County, may have a conducted tour of the Institute by making arrangements with the Division of Education in advance. A charge of 30c per person is made for a forty-five-minute tour for visitors from outside the County.

The annual program in co-operation with the Pittsburgh Board of Public Education, whereby all sixth- and eighth-grades in the public schools visit the Museum and the Department of Fine Arts during the first semester opens on September 17.

### ANCIENT NEAR EAST

An early Egyptian burial exhibit, *The Dead Man of Kif*, and a new mural by Jay Matternes showing a pyramid field near Cairo have been added to the Ancient Near East Hall on the third floor.

### CHILDREN'S ART CLASSES

The free Saturday art classes for children chosen for talent by their school teachers open at the Institute under Margaret M. Lee this month: the Morning Palettes on September 11, and the Tam O'Shanter and Afternoon Palettes on September 18.

Junior Patrons of Art, open to children of members of Carnegie Institute Society on payment of a small fee, will begin sessions Saturday, October 23.

### STORY HOURS

Weekly Saturday afternoon story hours for boys and girls between five and twelve years old will be held at 2:15 P.M., in the Central Boys and Girls Division beginning September 4.

Stories for pre-school children, three to five years of age, will be told on alternate Tuesday mornings at 10:30 o'clock, starting October 12.



INTERIOR BY JEAN FRÉDÉRIC SCHALL (1752-1825)  
Lent by Charles E. Dunlap, New York City

## EUROPEAN GENRE PAINTING: 1500-1900

GORDON BAILEY WASHBURN

**A**N exploratory exhibition of European genre paintings will open the season at Carnegie Institute the evening of Founder-Patrons Day, October 14. Eighty-six scenes of everyday life over a period of four centuries will be presented by the Department of Fine Arts, including pictures by leading artists in this field from Hieronymus Bosch and Carpaccio to Cézanne and Picasso. All exhibited works will appear in full-page

plates in an accompanying catalogue (\$1.75 plus postage) which will also contain an illustrated study of this theme of art as it is known to us from late Greek times until the present.

Few people except students of art realize that during this period of time (1500-1900), the painting of scenes from daily life was seriously frowned upon by the arbiters of art. Directors, critics, and artists of the powerful



THE SEVEN DEADLY SINS BY HIERONYMUS BOSCH (c. 1488-1516)  
Lent by Durlacher Brothers, New York City

art academies in countries such as Italy, France, and England, considered "History Painting" alone worthy of the serious artist. Other subjects, portraits, landscapes, still lifes and scenes taken from ordinary life, belonged to *genres* or kinds of painting on a far lower level of regard. In the nineteenth century these lesser *genres* became independently named for their subject matter, leaving only

scenes from everyday life to carry the vestigial nomenclature of *genre*.

The production of "Histories" had become the primary field of the painter, following the founding of the mannerist Academies in Italy in the late Renaissance. At this time (c. 1530) art was suffering a sense of decline, following the great period of Raphael, Leonardo, and Michelangelo. A critical attempt was then made to investigate the ends of art through a study of the literature of the ancients. There being no analytical books on the plastic arts from Greek and Roman times, the works of Aristotle and Horace on the standards of literary excellence were twisted to apply to the sister arts of painting and sculpture.

Literary standards for painting were thereby established as basic, and their esthetics were argued and finally codified by the French critics of the seventeenth century. Finally, under Le Brun's directorship of the authoritarian French Academy, these canons of art were dogmatically and universally imposed. The other genres of painting below "Histories" were denied acceptance on the highest level of

taste. "Histories" were pictures containing a noble subject taken from the Scriptures, from poetry, or from history, and showing human beings in terms of an ideal beauty. Figures, it

A change of pace may be noted in the fall exhibit to open at Carnegie Institute on Founder-Patrons Day, here discussed by Fine Arts Director Washburn. For those art lovers who rebel at contemporary forms of expression, it might be said, "Let them eat genre."





JOVIAL COMPANY BY DIRCK HALS (1591-1656)

Lent by Henry Clay Frick, Alpine, New Jersey

was agreed, should not be drawn directly from nature, but should be derived from ancient models whose purity of form had been already perfected by Greek or Roman masters. The doctrines of *la belle nature* and *le grand gout* were complete.

The development of "History Painting," with its mythologies, allegories, and heroics, precluded a development of naturalism. Moreover, naturalism, a universal urge in the fifteenth century, had already been interrupted by the subjective fantasies of the painters known as Mannerists. Naturalistic

art was therefore of sporadic occurrence during the following centuries, its practitioners being either great individualists like Caravaggio and Chardin, or artists working in such independent states as Venice and the United Provinces of Holland.

Spaniards, Hollanders, and others who traveled to Italy for art instruction in the sixteenth century, found in Venice a liberal interest in the delights of everyday life. By the end of the previous century, the intensity of religious pictures had already been softened by a humanist concern for the mortal life as

opposed to metaphysical considerations. Now, the talent of the Venetians for enjoyment brought such artists as Dosso Dossi and the Bassanos to paint pastoral genre scenes of country life. The Bellinis, another family of painters, had already depicted the life of the streets, and Giorgione had been a lover of humanistic landscapes with figures. His follower, Titian, as well as the great Veronese, even in the most grandiose altar pictures, had not been adverse to including incidental scenes from ordinary life. It was no wonder, therefore, that traveling artists such as Bruegel and Vermeer, on their return home, should have been encouraged to paint what they most loved. Unlike the Venetians, they soon had neither State nor Church as patrons, following the defeat of the Hapsburgs and the establishment of Protestantism.

In Holland, these themes were the country inns with their peasant revelers, soldiers, gallants, courtesans and proper households, as well as streets, harbors, fields, and flowers. These subjects of a "low genre" the Dutch developed into a national art during the seventeenth century, a large number of their artists, including the great Rembrandt, Vermeer of Delft, Frans Hals, and Adriaen Brouwer, becoming figures of world renown.

The French, in spite of the oppressive controls of the Academy, also produced great genre painters outside the stately pale of "Historical Painting." In the seventeenth century there were such outstanding masters as the brothers Le Nain—particularly Louis—as well as Georges de La Tour; and in the eighteenth, Watteau and Chardin. England, too, had her delightful Hogarth.

But it was in the nineteenth century that genre painting again flourished, particularly in France, when naturalism became once more a compulsive urge. Géricault, Daumier, Courbet, and Manet all painted everyday life, as

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## FOUR LOCAL ARTISTS

WITH a one-man exhibition of works by Charles Le Clair on October 3, the Department of Fine Arts will inaugurate a series of shows by Pittsburgh artists at the Institute during the 1954-55 season. Mr. Le Clair's exhibition will run through the month of October. Virgil Cantini will show his ceramics, enamels, and drawings from December 5 through January 2. William Libby's paintings and graphics are to be displayed from April 3 through May 1, and from May 15 through June 12 a show will be devoted to paintings by Marjorie Ecklind. All the exhibitions will be held in Gallery K on the third floor.

It has been the desire of the Department of Fine Arts to promote the work of local artists, and it is the Department's intention to continue such shows as a part of its yearly program.

Charles Le Clair was born in Columbia, Missouri, in 1914. He is a graduate of the University of Wisconsin, where he received his master's degree, and was subsequently director of the art departments at the University of Alabama and Albion College. At the present time he holds a professorship and is head of the art department at the Pennsylvania College for Women. He has exhibited very widely throughout the United States.

Virgil Cantini was born in Italy in 1919, and he is a graduate of the Carnegie Institute of Technology. He now teaches at the University of Pittsburgh. His enamels and ceramics are very well known in Pittsburgh, and he has received commissions from several local churches.

William Charles Libby works both in oil and the print media. At the present moment he is associate professor of painting and design at the Carnegie Institute of Technology.

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## THE GIFT OF A LÉGER

A GIFT from Mr. and Mrs. H. J. Heinz II to Carnegie Institute is announced by the Department of Fine Arts. It is an outstanding figure piece by one of the masters of twentieth-century painting, Fernand Léger. Newly framed for us, this handsome picture is now hanging in the gallery of Contemporary Art on the third floor, where it takes a dominant role among the other works on exhibition.

Painted in 1932, *Composition with Three Figures*, in its strongly monumental and decorative finality of form, represents this period of the artist at its purest. Like the best of the figural painters from Bruegel to Cézanne, Léger is entirely detached from episode and offers no personal or ideological comment on his subject, which is simply a pyramidal group of people facing the viewer. Stress is thus entirely laid on the formal aspect of the image, which is kept very flat and mural-like while suggesting three-dimensionality by its stylized shadows. The colors, too, are subdued, like a fifteenth-century *grisaille* painting of sculpture.

This largeness of treatment, which is typical of Léger's pictures on this theme, gives the work a remote, hieratic aspect, reminding the observer of the big forms in Byzantine mosaics, which Léger once devotedly studied. It may also suggest the Neo-Classical imagery of Ingres or David, swept nearly clean of verisimilitude and given a far bolder, more generalized treatment. The expressionless faces, too, support this classicist ancestry.

In this stark composition, Léger has introduced an inner movement of "interplaying" forms which offer a counterpoint to the



COMPOSITION WITH THREE FIGURES BY FERNAND LÉGER  
Presented by Mr. and Mrs. H. J. Heinz II

otherwise static figures. This is most noticeable in the rhythmic action of the arms and hands whose curves balance the strong verticals and horizontals of the imagery. *Composition with Three Figures* (Fernand Léger by Christian Zervos, Cahiers D'Art, Paris, 1952, reproduced p. 65) offers a masterful resolution of complex forms in space, simplified to the point of stark severity, a clear-cut and deeply poetic diagram of forces in equilibrium.

Léger has worked mostly in France and the United States. He has designed settings and costumes for ballet, painted murals, and worked in mosaic. A church at Audincourt has stained glass windows designed by Léger.

## THERE WITH BELLS ON

JAMES L. SWAUGER

THEY were born as farm wagons in Pennsylvania Dutch country down Lancaster County way, and they grew to become great white-topped, blue-bodied, red-wheeled, boat-bellied cargo wagons, giving color to the roads down which they were drawn by six proud and burly horses. Their ancestors were probably English covered wagons; their first builders were Germans and Swiss; they grew with the struggling colonies; and their descendants carried Americans to the Pacific Ocean. They were named for a stream and a valley that were, in turn, called after an Indian tribe. They were the Conestoga wagons.

They were working wagons built for the use of working men, cargo wagons capable of moving up to three thousand pounds of freight—and one monster, once, ten tons of flour. Their freight was the lifeblood of early America: oats and Indian corn from Lancaster County to Will's Creek in Maryland for Braddock in 1755; grain and corn from Philadelphia to Valley Forge for Washington in 1777; gunpowder from Delaware to Lake Erie for Perry in 1813; goods and family from Montgomery County to Ohio for such humble folk as John Simpson in 1818.

For a hundred years they lurched and groaned and rumbled down America's roads, the carriers for a lusty, young nation with their loads of flour and bacon and beeswax and furs and lard and, always, whiskey. The carriers of a nation. . . . In the middle of the eighteenth century they were being cursed heartily by the pack-horse men for

stealing all the hauling business. By the middle of the nineteenth century their own losing battle against the freight cars of the iron horse was sadly wailed in such songs as the one that begins:

Come, all ye bold wagoners, turn out man by man,  
That's opposed to the railroad or any such plan.

A Conestoga wagon's shape was distinctive. The white-oak bed curved from a low center to a high bow and stern, from a center line up to either side. This shape led to its easy, rocking lines, its graceful boatlike look, but the builders did not come to this design for esthetic reasons. They were grimly practical. Most goods in the early days were shipped in barrels, and the sloping wagon bed assured that barrels sliding, as a wagon tilted up or down a hill, would have an impulse to slide toward the center.

Along the floor a wagon box would be four feet wide, might be thirteen feet long. Along the tops of its front and rear panels it would still be four feet wide, but it might be as much as sixteen feet long. The sides of the box were of wide poplar slats all of whose edges might curve to follow the sweep of the wagon's belly. The normal side slats gave a box height of about two and a half feet, and they were ordinarily riveted to the vertical struts of the body.

From the tail gate swung the blue feed-box, whose length was such that it could comfortably be placed on the tongue, jutting horizontally, to serve as table for the horses' feed of an evening. On the left-hand side was fastened the tool box, about centered on the side. This was above the "lazy board," a board sliding back and forth on a frame at right angles to the long axis of the wagon, built under the wagon box just in front of the

Mr. Swauger is curator of the Section of Man at the Museum. During the past year he has been working on the colonial cemetery near Fort Necessity, and in 1953 he headed the investigation of old Fort Pitt.



THIS CONESTOGA WAGON, PAINTED FOR THE FIRST TIME, STANDS AT THE MUSEUM. IT WAS USED IN THE LINCOLN-McCLELLAN CAMPAIGN OF 1864, THEN AGAIN IN 1872.

rear wheel and just behind the brake. The board was so called because the man back at the brake could, if he chose, pull the board out and ride on it rather than walking beside the wagon.

The white cover, first made of hemp, later of canvas, swelled over the great body on a series of leaping hickory hoops. These were ordinarily eight in number on wagons leading a double life as farm and cargo vehicles, and as many as twelve on wagons always used as heavy haulers. The front of this cover was a good six feet above the body, arched eleven feet above the ground. The hoops were pushed into iron sockets on the outside of the wagon and were arranged by size, the highest at the ends. Ordinarily the curve along the ridge of the cover approximated the curve of the wagon belly. At front and rear, ropes through puckers at the cover's edges formed

drawstrings whose pulling sealed off cargo from the weather. Other ropes in puckers along the lower edges of the sides drew the canvas down very tight indeed.

The iron-shod, white oak wheels were of two sizes, the front wheels seldom more than four feet in diameter, the rear pair usually about six feet across. Often a wagon was furnished with two sets of rear wheels, one pair about the same size as the front pair for use when the wagon was used on the owner's farm. The width of the tread varied from four inches to one-and-a-half inches, the wide treads being used on the farm, the narrow on the road. The spokes leaned outward from the end of the spoke at the hub in a "dish" that measured one-half inch per foot of wheel diameter in order to take up the sideward thrust of a cargo's weight. To compensate for the "dish," the inner edge

of the felloe—wooden part of the wheel's circumference—had a greater diameter than the outer, and the inner edge of the tire was expanded to enable the wheel to sit firmly and squarely on the road.

The plane of the wheel inclined outward when the wagon was on the move. To put the pressure on the white oak axle by the sour-gum hub in a horizontal plane to keep the wheel from sliding out and bearing on the linch pin, the axle was made more or less conical in shape but the bottom was horizontal. Iron bands and cleats surrounded the axle for much of its length, and the hub box pressed against an iron block. The axle was tough and it had to be. From the rear axle tree swung the tar-bucket, whose contents were used to "grease" the axles at halts, and the blue-painted horses' water bucket. The front tree sloped up to the middle, where was an iron rubbing plate through which passed the kingpin holding the tongue to the wagon.

Iron was used everywhere on the wagon, reinforcing it at every point of strain in straps and boxes, protecting it at rubbing points in plates, tugging at it in the form of chains, protruding as hooks and staples and rings. Indeed, parts of the wagon, the ends of the tongue, the double tree, the hubs, the axles, were often nearly covered with iron. On this metal the smith, who was partner with the wagon-maker in the manufacture of the Conestoga wagon, lavished his artistry.

The iron work was all black, and this added the fourth color to the Conestoga wagon, the others being red, white, and blue. This is all very patriotic and appropriate, of course, for an American wagon, but it was not prescience on the part of the Pennsylvania Dutch that made them use these colors. It just so happened that those were the only colors readily available to these folk in the early eighteenth century.

The harness was black, too, oak-tanned leather, broad straps for the most part. Chains were much used in harnessing the animals to the tongue and to the singletrees. The reins were simple, a single line to the lead horse, the left leader, managed by the driver who rode the left rear horse, the near horse, or walked on the left beside the team.

From this custom of Conestoga drivers, driving by riding a left rear horse in a team or walking to the left of the team, has come our "rule of the road" for automobiles. No driver in his right mind was going to walk in the bushes or the ditch while his wagon rolled down the center of the road, so the Conestoga driver kept his vehicle on the right-hand side. Apparently the number of the wagons was so great—and indeed this was true—or their drivers so pugnacious—and this can be supported—that other traffic acquiesced and traveled on the left. "Keep to the right" we get from the Conestoga wagon.

The horses that pulled the wagon were a breed apart from other American horses of their day, even as the wagon was different. They were sturdy, solid beasts on the order of the great Flemish draft horses, sixteen or seventeen hands at the shoulder—that's about five feet—short in leg and body, upward of eighteen hundred pounds or more in weight, bulky animals. Strong, docile, sleek, they were magnificent pullers but required much careful attention to be kept in health. They had the same name as the wagon; they were Conestoga horses.

Drivers were of two kinds. The first was essentially a farmer, a man who tilled his land to get his livelihood and used his Conestoga wagon as a farm vehicle. When haulage prices went high, when cargo-carriers were short, the farmer pulled his small rear wheels, put on the six-footers, and became a

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## THE CONTINUOUS MINER

LEON ANTHONY ARKUS



THE CONTINUOUS MINER BY BEN SHAHN  
Presented by Joy Manufacturing Company

**E**IGHT pictures by seven artists, all entitled *The Continuous Miner*, have been added to the Department of Fine Arts collection by a generous gift of the Joy Manufacturing Company of Pittsburgh. These works have been assembled in a special exhibition in Gallery K on the third floor of the Institute. The artists—Antonio Frasconi, Matta, Walter Murch, Ben Shahn, Saul Steinberg, Hedda Sterne, and Rufino Tamayo—were commissioned by *Fortune* to interpret the Joy Continuous Miner, an electric-hydraulic mechanism for excavating ore. The machine has caterpillar treads with a moveable head and rotating metal

teeth that bite into the earth, sending back a continuous stream of coal through a conveyor-belt tail. It can rip out more than two tons of coal per minute.

Within recent years both Shahn and Matta have come to be considered two of the foremost painters in this country, Shahn having won top honors at the Venice Biennial this year. Murch is the leading representative of the school of "magic realism," while Frasconi, Steinberg, and Sterne have made their mark in national and international exhibitions. Tamayo has recently returned to his native Mexico after fifteen years in the United States and France, and has been hailed as one of the most important artists of our day.

The seven artists were shown motion pictures and photographs of the Continuous Miner and, in some instances, visited the mines and witnessed its operation. Seven concepts are represented—the more literal oil of Murch and the two woodcuts by Frasconi, Matta's whirling abstraction and the powerful frontal view of Shahn. Steinberg, so well known for his watercolors and fanciful drawings in *The New Yorker*, has permitted his imagination to encompass the dissection of an entire mining town. Tamayo's machine is a red embryonic organism embedded in a slate blue-black earth. Hedda Sterne has visualized the machine somewhat like an endless caterpillar rearing its head in the eternal blackness of underground space.

Seven contemporary artists, seeing the Continuous Miner, have portrayed it with the full visual impact of the mind's eye, and,

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## A MESSAGE TO OUR MEMBERS AND FRIENDS

### WHY A CARNEGIE INSTITUTE SOCIETY?

**C**AN you imagine a modern family existing on the average household budget of fifty years ago?

How better can a large endowed institution, comprising a natural history museum, fine arts galleries, and music and lecture halls, pay its bills with an income based on turn-of-the-century economy?

That is the situation that has faced Carnegie Institute since the last war. But, instead of closing its doors, it put new life into its exhibits and services, and went to work developing every available source of additional income. The most consistent aid has come from the public through annual membership contributions. This growing body of patrons comprises the Carnegie Institute Society.

### WHY BE A MEMBER OF YOUR CULTURAL CENTER?

More appropriately, why *shouldn't* every responsible citizen be associated with his outstanding museum through membership? You may not be aware that Carnegie Institute enjoys world-wide reputé among museums because of the uniqueness, quantity, and variety of its wares. Consider these highlights:

- This is the home of the famed PITTSBURGH INTERNATIONAL EXHIBITION OF PAINTING.
- Here is the most complete collection of Jurassic dinosaurs in the world.
- Magnificent Music Hall and foyer with multi-colored Mediterranean marbles.
- Carnegie Library, supported by the City but located in the same building.

But the Institute does not depend upon

civic pride alone to enlist the support of the people it serves. Its patrons want and need a concrete contact with their cultural center. The Institute, too, needs your interest and participation. To this end it provides an attractive yearly program just for its members. In the accompanying box are listed some of the privileges for which you are eligible as a member of Carnegie Institute Society—privileges which alone are worth much more than the amount of a minimum contribution.

### SERVICE IS MORE THAN A WORD

Back to civic pride for a moment. Members of the Institute's body of patrons know that its unique facilities are at work for the enlightenment and enjoyment of all the people.

- More than three-fourths of a million persons of all ages come to Carnegie Institute each year.
- A hundred thousand school children receive formal instruction in the arts and sciences from Institute personnel as part of their school curriculum. In addition, hundreds of school groups visit the Institute for unscheduled tours of exhibits.
- An adult education program enables grown-ups to develop satisfying hobbies in art and craft work at a low fee.
- Free musical programs are presented weekly for enjoyment of residents and visitors.
- Museum and Fine Arts facilities play a vital role in community life through civic exhibits and services.

### YOUR CONTINUING AID IS VITAL

Will you continue to help in the work we are trying to do? Then renew your present membership for another year when we send you a notice of its expiration—or become a



## ADVANTAGES OF MEMBERSHIP IN CARNEGIE INSTITUTE SOCIETY

**A**DMISSION to the Society's illustrated lecture series, "A World of Action and Color," educational and entertaining film tours of all parts of the world. Tuesdays at 6:30 and 8:30 P.M., in Carnegie Music Hall, with ten of the nineteen also given Monday evenings at 8:15 o'clock in Mellon School Auditorium, Mt. Lebanon. (See next five pages.)

Subscription without charge to the CARNEGIE MAGAZINE containing timely articles about Institute activities, the

civic scene, and a full schedule of events of interest to members.

Special tuition privileges in joining certain adult education classes at the Institute. (See pages 247 to 249.)

Invitations to previews of exhibitions, including the famed PITTSBURGH INTERNATIONAL EXHIBITION OF PAINTING.

Invitations to annual Founder-Patrons Day celebration, since 1896 considered to be one of Pittsburgh's most colorful social traditions.

new member! (Should you feel that you can add to your regular contribution, so much the better; the entire amount is tax deductible.) And as you know, your membership card is your ticket of admittance to a delightful season of programs and previews.

In saying "thank you," we speak also for that three-fourths of a million for whom life is made richer by Institute services each year.

### MEMBERSHIP CLASSIFICATIONS

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Annual Contributing Member . . . . .	\$25 to \$100
Annual Supporting Member . . . . .	\$15.00
Annual Associate Member . . . . .	\$10.00
Annual Junior Member . . . . .	\$5.00

(For members' children under eighteen)

Members in the Supporting and higher classifications have the privilege of bringing a guest to the travel lectures. The Associate and Junior memberships are single, admitting one person only. Children under twelve must be accompanied by an adult.

## A NEW TRUSTEE

**J.** GARFIELD HOUSTON, president of the Board of Public Education, by virtue of this position becomes a trustee of Carnegie Library of Pittsburgh. This carries with it membership on the boards of Carnegie Institute and Carnegie Institute of Technology.

Mr. Houston is a partner in the law firm of Blaxter, O'Neill & Houston, a former president of the Allegheny County Bar Association, and member of the Pennsylvania and American Bar Associations, the American Judicature Society, and the American Law Institute.

He attended public school here and holds an LL.B. and an LL.M. from the University of Pittsburgh, where he was on the faculty from 1915 to 1939.

Mr. Houston is a trustee in the Presbyterian Church, a member of the Duquesne and Fox Chapel Golf Clubs, a director in the Boys Industrial Home of Western Pennsylvania.

# A WORLD OF ACTION AND COLOR

*The illustrated lecture series sponsored by Carnegie Institute Society*

## AROUND THE HAWAIIAN ISLANDS

YEW CHAR

October 26

The Society series gets off to a good start with this color film of the world's most romantic playground, produced and narrated by a native of Hawaii. Yew Char, with his background as a photographer, tour-organizer, member of the Hawaiian legislature, and world traveler, brings a most authentic and revealing picture of all the islands in the Hawaiian group.

## GENRE PAINTING

HERBERT P. WEISSBERGER

November 9

*(One program only, at 8:15 P.M.)*

Mr. Weissberger, recently appointed curator of the section of decorative arts in the Fine Arts Department at the Institute, will discuss the fall art exhibition, *PAINTINGS OF EVERYDAY LIFE: GENRE PAINTING IN EUROPE, 1500-1900*. An experienced lecturer and scholar, this will be Mr. Weissberger's first appearance on the Music Hall platform. Guests and friends of members are welcome.

## PUERTO RICO\*

ROBERT DAVIS

November 16

From the ageless sea walls of San Juan to Charlotte Amalie in the Virgin Islands, we will see a tropical blending of the Old World with the New. We may cross trails with Ponce de Leon, Sir Francis Drake, and Columbus—then be carried back to the present in Puerto Rico's beautiful beaches, modern homes, and booming sugar and rum industries.

## FLORIDA, PONCE DE LEON'S FOUNTAIN OF YOUTH\*

ARTHUR C. TWOMEY

November 23

An enchanting land of complexities and surprises awaits us in Florida's dense Everglades and shining resort cities. Dr. Twomey, director of education for the Institute and a veteran museum explorer, went deep into the lower Florida jungles for color-film studies of Seminole Indians, alligators and myriad other strange creatures. We also see Florida's cattle ranches, white beaches, phosphate mines, and outstanding sports facilities.

## CROSSROADS OF MAN\*

ALFRED WOLFF

November 30

Many of us in the New World have longed for an enlightening, meditative tour of the holy places of Old and New Testament history. This full-length film of the cradle of civilization—Iraq, Syria, Jordan, and Lebanon—is the near-perfect answer. One of Wolff's famed "Know Your World" series, it will take us to Babylon, Bethlehem, the Mount of Olives, and Gethsemane.

## EXPEDITION ICE CAP\*

PAUL E. VICTOR

December 7

In 1948 Paul Victor organized the French Polar Expedition that was to spend five years on—and under—Greenland's giant ice cap. This color film of the majestic Far North tells the exciting story of Arctic twilight, under-ice tunnels and stations, supplies by airlift, and the triumph of science. And in contrast, a colorful sequence of Arctic springtime's flowers, birds, and animal life.

**T**UESDAY evenings this season, it seems safe to anticipate, will find members of Carnegie Institute Society and their guests gathering with enthusiasm in Music Hall for the eighth season of illustrated lectures. Two identical performances are scheduled, unless notice otherwise is given, at 6:30 and 8:30 p.m.

An innovation is made this year with ten of the series (indicated by asterisks) presented on the preceding Monday evening at Mellon High School Auditorium in Mt. Lebanon, at 8:15 o'clock.

Most of these lectures provide an illuminating picture of a foreign country, and their steadily increasing popularity has made it necessary to limit attendance on a \$10.00 membership ticket to one person; memberships above that amount, as previously, entitle two persons to attend the lectures. Occasionally one of the programs is thrown open to the public.

Incidentally, many of the audience will wish to dine in the Institute cafeteria, which on Tuesdays will be open from 4:45 to 7:30 p.m.



Clifford Kamen

BASQUE COSTUME, NORTHERN SPAIN



Dwight Long

34-FOOT KETCH ANCHORED OFF THE GALÁPAGOS ISLANDS

#### ART FILMS

December 14

(One performance only, at 8:15 P.M.)

Two March of Time films will be presented: *Art in America*, covering the 1952 PITTSBURGH INTERNATIONAL EXHIBITION OF PAINTING; and *Monongahela—America's Busiest River*, provided by the Jones & Laughlin Steel Corporation.

*Man of Aran*, famed documentary motion picture by the late Robert Flaherty, will also be shown.

Guests and friends of members are welcome.

#### PACIFIC ADVENTURES

DWIGHT LONG

January 11

Three phases of Commander Long's experiences in the Pacific make up this thrilling documentary: his world-circling cruise in a 34-foot ketch, stopping at the famous South Sea treasure island of Cocos and filming prehistoric animals on the Galápagos; his hitch as Navy photographer aboard the carrier *Yorktown*, where he filmed the box-office hit, *The Fighting Lady*; and high spots from his picture *Tanga Tika*, a Tahitian love story.

#### GONDAR\*

PETER AND MERCIA RYHNER

January 18

The "roving Ryhners," big-game hunters without guns, take us on an exciting safari in quest of Gondar, the almost extinct, one-horned Indian rhinoceros. The attractive young couple make a business of capturing rare game for American and European zoos. Besides covering a suspenseful chase, "Gondar" is a colorful kaleidoscope of the East.

(HARMONY DAIRY COMPANY, SPONSOR)

#### CHINA JOURNEY

KARL ROBINSON

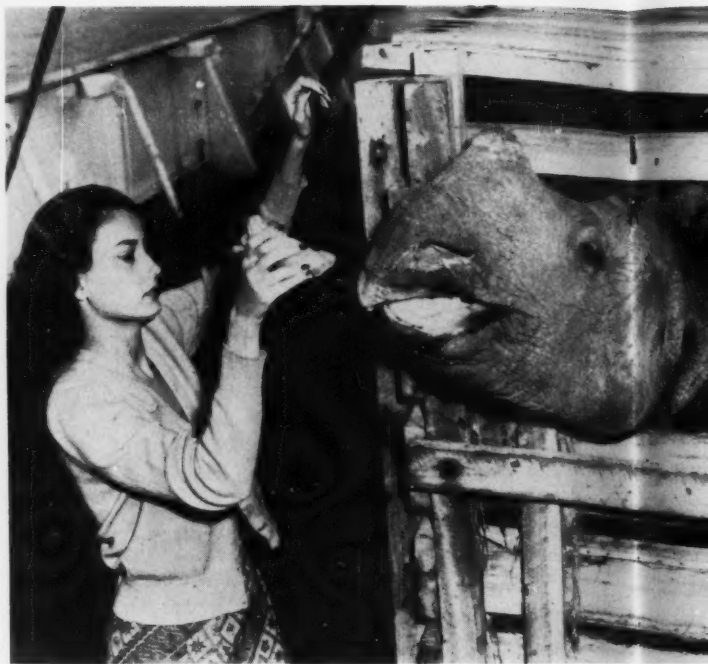
January 25

As in all his "Journey" films, Robinson has produced a revealing study of people and their customs, culture, industry, and government. Made just before the Bamboo Curtain dropped, the picture reveals how Communism was able to move into China; but this is principally a travelogue about a picturesque country and the world's largest national family.



*Yew Char*

HAWAIIAN BEACH SCENE



*Peter and Mercia Ryhin*

FEEDING "GONDAR," A RARE ONE-HORN INDIAN RHINO, ON SHIPBOARD

## FORMOSA\*

HOMER F. KELLEMS

*February 1*

Subsequent to "China Journey" we will see the remnant of China outside the curtain of Communism. The Nationalist Government and its military forces are shown as a progressive and largely self-sustaining unit on an island fortress in perhaps the most unique installation of modern times. Colonel Kellems, widely known for his travelogues on the Far East, spent several months on Formosa in 1954.

## BAVARIA

NICOL SMITH

*February 8*

This picture has been described as "The most comprehensive film ever made of the Jewel of Germany." Veteran traveler Smith concentrates on scenic wonders, such as the Bavarian Alps, lakes, green pastures, quaint villages, and such historic landmarks as Nymphenburg, Munich, Berchtesgaden, Chapel of St. Bartholomew, and the castles of King Ludwig II, in this up-to-date study of the most individual of the Old Federal Republic's ten states.

## HIMALAYAN HOLIDAY\*

J. MICHAEL HAGOPIAN

*February 15*

The conquest of Everest brought an obscure area in Central Asia to the attention of the whole world. Here is the story of that amazingly rugged but beautiful land and its unique peoples, their sacred rites, colorful festivities, their everyday life. Dr. Hagopian's film includes southwestern Tibet, Nepal, Sikkim, Assam, and parts of India and Pakistan.

## NORTHERN AND WESTERN AUSTRALIA

ALFRED M. BAILEY

*February 22*

Exploring the vast western half of Australia, Dr. Bailey's expedition blazed new trails into the land of the aborigines, the Stone-Age men. His color films show magnetic anthills, desert sand dunes, hordes of interesting waterfowl and buffalo, pearl fishing in the Indian Ocean, and Australia's beautiful lakes, mountains, and cities.



Peter and Mercia Ryhiner  
A RHINO, ON SHIPBOARD



J. Michael Hagopian  
A BUDDHIST ALTAR IN THE HIMALAYAS



Stan Midgley  
MYSTERY ROCK IN DEATH VALLEY, CALIFORNIA

#### PAGEANT OF PERU

CLIFFORD KAMEN

Monday, February 28

(This lecture will be given only in the Mellon High School Auditorium at Mr. Lebanon, at 8:15 P.M.)

This comprehensive film deals with aspects of geography and history and how they have determined today's social cultures in South America's most amazing country. The beauty of the scenery, the intensely interesting antiquities, and the colorful modern Indians and society of Peru make this an outstanding report.

#### MY CALIFORNIA

STAN MIDGLEY

March 1

Members of the Carnegie Institute Society who have enjoyed the Midgley brand of travelogue entertainment will again welcome "the Mark Twain of the Camera." And what a subject he has chosen—his native California! The state that has everything, from heavy snows to orchards in bloom, our highest mountains and lowest depths, spring wild flowers and autumn colors, old Spanish missions and gold camps, and the latest Tournament of Roses.

#### NORTH TO THE YUKON

CLEVELAND GRANT

March 8

Hunting big game with a camera, Cleve Grant has produced many excellent color films on the American outdoor scene. Here he and Mrs. Grant take us on a leisurely trip across the northwestern United States and up the Alaskan Military Highway to the Yukon, stopping to film the majestic scenery, Indian villages, good fishing and game—including shots of a giant grizzly at twenty-three paces!

(HARMONY DAIRY COMPANY, SPONSOR)

#### SPAIN

CLIFFORD KAMEN

March 15

Spain—most appealing vacation country of modern Europe. Animated maps and tours of such ancient cities as Granada and Toledo give us its unique history and heritage. We will thrill to the charm of romantic Spain in the south, visit industrial Spain in the north; attend the famous Fiesta of San Fermin in the Basque country; and enjoy Spanish holidays at exclusive Mallorca and San Sebastian's superb beaches.



## ALASKAN SEA SAFARI\*

LEN STUTTMAN

March 22

One of the youngest travelogue lecturers in the business, Stuttmann proves his mettle on this thrilling film voyage north via the famous Inside Passage. An exciting sequence in the Icy Straits of Alaska is promised, after which we will go ashore and tour towns and wilderness, visit colorful Indian villages, and fish for trout in high alpine lakes.

## CARIBBEAN ADVENTURES\*

JOHN D. CRAIG

March 29

Here is a high-adventure film cruise by air and sea, over, across, and under the romantic Caribbean, following the trails of the early buccaneers in a modern search for sunken treasure wrecks. You will see colorful moving pictures of the Bahama reefs, Dry Tortugas, Jamaica, Florida Keys, undersea fairylands, and the interesting life abounding therein.

## THERE WITH BELLS ON

[Continued from page 228]

wagoner for a price. The regulars called such haulers "militia" or "sharpshooters."

The second kind of driver was a professional wagoner, a teamster either for hire to drive another's wagon, or the owner of his own or even several Conestoga wagons. This was a romantic figure for a hundred years, a young man and a bachelor—such a life required a young man, and wagoners who married went back to the farms—in a homespun coat, a broad-brimmed hat, high boots into which trousers were tucked. Jutting from his mouth as he walked easily beside his three-mile-an-hour team was a long, thin cigar. Tradition has it that these foot-long twists of rank tobacco were especially fashioned for the whiling away of long hours beside the straining horses, and that they were known at first as "Conestogas," from which, by contraction, has come our word "stogy" for any long, thin cigar. Young, high-spirited men, whiskey drinkers, in early days so many of them Lancaster and York Countians that many of their songs and sayings were in

the bastard German that we know as "Pennsylvania Dutch."

Oddly enough for a body of tough men pressing either close behind or even at times along with an advancing frontier, they were not weapon men, unless one can call black-jacks and brass knuckles weapons, for these seem to have been their most telling points in arguments at the inns that clustered almost unbelievably thick along the turnpikes. They were wise to the problems of existence, for it is related that at Braddock's defeat they were seen in large numbers to select each man a horse from his team and on it gracefully depart for the rear, doubtless to summon reinforcement.

These Conestoga wagons are part of our heritage. No more do their white tops crowd on the roads at ferries over the Susquehanna or on the docks at Pittsburgh, but the driving on the right, the stogy, and an expression concerning success are still much with us. Success? It was usual for each proud wagoner to have a group of little open bells slung from an iron hoop fastened to the hames of the harness at the shoulders. As the horses plodded along, the chimes from the tilting bells made a little music for the wagoner. Should a wagoner be so unfortunate as to have an accident along the road and be forced to seek succor from another Conestoga driver, it was custom that he who aided was entitled to remove the bells from the horses of him who cried for help. A man who made the long haul from Philadelphia to Pittsburgh could proudly boast he'd made it "with bells on" to indicate no trouble on the road he couldn't handle. A man driving on the right, smoking a Wheeling stogy, and sworn to get there "with bells on" by ten o'clock at night is an heir of the Conestogas and their drivers even if his own immediate ancestors were diving for sponges off Cyprus as late as 1910.



## READING BY EAR

MARIE A. DAVIS

TWENTY years ago Carnegie Library of Pittsburgh received its first shipment of talking books. Since then the talking book has revolutionized reading for the blind. The perfection of substantial and lightweight long-playing discs on which complete books can be recorded and suitable reading machines on which they can be played has meant that all blind persons of any age can at last venture into the world of reading, a world hitherto entered only through the medium of Braille.

Various reading methods had been attempted as far back as 1617, but it was not until 1829 that Louis Braille devised his system of embossed dots providing a touch alphabet of letters, punctuation marks, contractions, mathematical symbols and musical notations. Although Braille has always been the most generally accepted reading medium for the blind, there are certain disadvantages to touch reading. More than two-thirds of all blindness occurs in adult life when ability to learn has decreased and sensitivity of the fingertips has lessened, often because of scars or calluses. Estimating that thousands of the country's blind could never master Braille, the American Foundation for the Blind took steps to develop the talking book. Funds from Carnegie Corporation of New York helped assure the project's success.

The United States government also played an active part in making talking books

available to the blind. In May of 1934 President Franklin D. Roosevelt approved an act extending free use of the mails for talking books. During the following year Congress authorized annual appropriations to the Library of Congress to provide discs for use in the machines. The Library of Congress has since distributed recordings free of charge to the twenty-six regional libraries which were established originally to circulate Braille.

Carnegie Library of Pittsburgh is one of these regional libraries, serving the sightless of western Pennsylvania and West Virginia since 1907. The popularity of the talking book is certainly substantiated by circulation figures. There are 1,600 active blind patrons who borrowed more than 26,600 talking books last year. Only some 3,000 Braille volumes were circulated during the same period.

The average talking book container holds twenty records and there may be many such containers to a book—Captain Harry C. Butcher's *My Three Years With Eisenhower* comprises seventy-nine records. Subject matter ranges from *The Psalms of David* to *The Egg and I*. Popular titles such as *The Enchanted Cup* or Winston Churchill's *Their Finest Hour* are reported to the blind in "Talking Book Topics" a monthly bulletin listing new talking books available at Carnegie Library.

One can readily understand why these recorded books are protected by copyright for the exclusive use of the blind. Many of the readers hail from the professional radio and theater. Alexander Scourby, who has appeared in many TV dramas, is a popular reader of blood and thunder yarns. His *Moby Dick* is a thriller. Jan Struther recorded her own *Mrs. Miniver* in its entirety. It was only after a long search that Annalee Tyrrell was

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Miss Davis is director of public relations for the Carnegie Library of Pittsburgh, and in addition keeps an eye on various civic activities. She is a member of the WQED program committee, of the library committee for Woman's City Club, and of the study committee of the Metropolitan Study Commission of Allegheny County. She arranges the book reviews given by Library staff members each Friday morning on WDTV.



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—OLIVER WENDELL HOLMES

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WILLIAM B. McFALL, *President*

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



WILLIAM K. NELSON AND FRIEND LISTEN TO A TALKING BOOK AT HOME. HIS "HAM" RADIO EQUIPMENT IS ON THE DESK BESIDE HIM.

selected to bring Scarlet O'Hara to life in *Gone With The Wind*. Many plays such as *The Cocktail Party* have been recorded with the original cast. Mady Christians, Cornelia Otis Skinner, and Eva La Gallienne have also recorded for the blind.

Talking-book machines and records may be purchased or secured by loan. Locally the machines are obtained free of charge from the Pennsylvania Association for the Blind; the records, also free of charge, from the library. They are sent to blind borrowers and returned through the mail without payment of postage. Reader interest covers the same range of subjects as noted in other departments of the Library—from works of established and informative value to books for light recreational reading. For example, Mayor David L. Lawrence when recovering from an eye operation indicated a decided preference for history. Other readers prefer adventure, science, fiction, public affairs, or biography.

It is easy to understand why the blind of this area have made good use of the talking book collection, which has grown from an initial forty-two books in 1934 to over seven thousand in 1954.

## INLAND SEA

**A**N unfinished but dramatic Marine Hall will be opened at the Museum on Founder-Patrons Day. Although Pittsburgh is a port, it is so far from the sea—the world's most extensive habitat for living things—that many Pittsburghers are little acquainted with the oceans and their life.

The Museum, long conscious of this educational gap in its exhibition halls, welcomed the gift by Mrs. J. Verner Scaife, Jr., of an extensive collection of beautifully mounted big game and coral reef fishes assembled over a period of many years by her husband, the late J. Verner Scaife, Jr. Mr. Scaife's brother, Alan M. Scaife, generously provided funds for the installation. An underwater effect in the exhibit will be made possible through the use of Alsynite ceiling panels presented by the Levco Corporation.

The Marine Hall will be a continuing project with additional 3-dimensional exhibits being added in the future. Space has been provided, also, for a gigantic coral reef display for which funds are not presently available.

## SUBURBIA

**O**N invitation of Mt. Lebanon Civic League's executive committee, acting on a suggestion of R. R. Snowden, a resident of Mt. Lebanon and long a member of the Society, Carnegie Institute Society will show ten of its series of travelogues this season in Mellon School Auditorium at 8:15 o'clock, Monday evenings. (See pages 232 to 236.)

The residents of Mt. Lebanon who join the Society will, of course, be eligible for all privileges of membership, and may attend any of the lectures given on Tuesday evenings in Carnegie Music Hall that are not included in the Mt. Lebanon series.

## AMEGHINO'S CENTENNIAL

JUAN JOSE PARODIZ

CARNEGIE MUSEUM has long been better known in southern South America than any other North American museum. This is due in part to the magnificent gift of "Dippy," the replica of Carnegie Museum's *Diplodocus carnegiei* which was given to the La Plata Museum in 1913 by Andrew Carnegie at the request of the President of Argentina, Saenz Peña. Carnegie Museum also became widely known by reasons of the scientific relationship of Arnold E. Ortmann, then curator of invertebrates here, with Florentino Ameghino, director of the National Museum at Buenos Aires. Dr. Ortmann's studies of the fossil and living invertebrates from the Amazon River to Patagonia are indispensable even today in researches on neotropical zoology, and in this field Ortmann frequently worked in collaboration with von Ihering, the most enthusiastic of Ameghino's followers.

Florentino Ameghino, whose centennial we celebrate this month, was born in Luján, a town forty miles west of Buenos Aires, on September 18, 1854. Luján is the site where, in 1789, the first complete skeleton of the largest of the fossil sloths (*Megatherium*) was found, and then sent to Europe to be studied by the illustrious naturalist Cuvier. This famous fossil, now in the Madrid Museum, excited the interest of the King of Spain, who ordered his colonial explorers "to catch one and send it to Madrid alive, or at least stuffed. . ." When Ameghino was only twelve he noticed that high in the cliffs of the Luján River some kind of snails were incrustated, the same as those which were living many feet below in the stream. His parents and other older persons were not able to give a satisfactory explanation of why these organisms were found so high on the cliffs, so he determined to in-

vestigate for himself. This determination was the aim of his life. He learned that the incrustated snails were "fossils," remains that were deposited when the river had a much higher level, thousands of years before. Later he discovered bones of large mammals, different from those living in the region, and this inspired him to start a collection. As yet a teen-ager, he gathered the largest collection of mammals then known in the country; at twenty he was almost a consummate paleontologist, and by the time of his death he had achieved the greatest reputation of all the naturalists that have been born in South America. His complete works were reprinted in twenty-four volumes with nearly twenty thousand pages.

His extraordinary output is an example of favorable circumstances producing the right man, in the right place, at the right time: the right man because of his great intuition and extraordinary memory; the right time because in the last decades of the nineteenth century the triumphs of Science, and especially the evolutionist theories, were so striking that it appeared to many cultured men that all the secrets of the Universe would soon be discovered; and the right place because the pampas and Patagonia have huge deposits of fossils, the "raw material" necessary for an evolution-minded man like Ameghino. However, his life was a constant struggle against poverty in the search for truth. "I will change my ideas," he used to

Before Mr. Parodiz became associate curator of invertebrates at Carnegie Museum in 1952, he had been working for many years on Ameghino's and Ihering's collections of fossil molluscs at the Argentine Museum, and also in collaboration with the chairman of paleontology at Buenos Aires University.

say, "every time I have the evidence that I am wrong, and, if some day I feel I am not capable of such changes, I will stop work." In 1906 he received a publication from Wilckens, a famous German paleontologist; he sat down immediately to write an "answer" which was a volume of 568 pages, full of details his controversial colleague had missed. This volume still remains the most useful guide to Patagonian geology.

Ameghino's initiation in science was as an anthropologist. In 1875 he reported a finding of "fossil human bones" in the province of Buenos Aires. This paper appeared in the *Journal of Zoology* of Paris, and *The American Naturalist* of Philadelphia; thus his reputation started abroad before he achieved recognition in his own country. Although he had tried to interest German Burmeister, then director of the National Museum, in his finds (Dr. Burmeister brought his authority from Germany in the sixties, like many another scientist imported by the government at that time), not only did Ameghino fail to get local acceptance; worse still, he was almost prohibited from visiting the Museum in which, twenty-five years later, he succeeded Burmeister as director.

Ameghino continued his self-education. Possessing an extraordinary memory of his childhood readings, he was able to repeat, years later, word by word, many tales of *A Thousand and One Nights*. He learned languages easily and without instruction, and at twenty could read correctly in English, German, French, and Italian. After passing his examination as a schoolteacher he was immediately nominated "preceptor" and later sub-director in a school of the city of Mercedes. Hundreds of times he walked the twenty miles from here to the Luján River,

returning with his bag full of fossils. He was of medium stature, narrow shoulders, wide forehead, clear eyes, and nervous in his movements. He lived too fast; time was his most precious treasure, profiting every minute as if he were under the menace of fate that he could not bring his mission to an end. In order to take notes in the quickest possible way, and not satisfied with all the known shorthand systems, he invented his own, later known as "Taquigrafia Ameghino" (1880), which still continues to be used in Argentina.



FLORENTINO AMEGHINO

By 1874 the principal newspapers of the Capital, *La Prensa* and *La Nacion*, began to give serious recognition to the findings of the young man whose activities had gained for him the nickname, "the crazy man of the bones." In 1876 his collection of seven thousand archeological and paleontological items was shown at the Exposition of the Scientific Society at Buenos Aires, but his writings did not gain recognition because "this author brings forth ideas against those accepted until today by eminent geologists. . ." Ameghino then took his whole collection to Europe where he spent four years. After a successful presentation of the specimens at the *Exposition Universelle de Paris* in 1878, the collection was examined by such eminent authorities as Owen, de Quatrefages, Gervais, Mortillet, Gaudry, and others. He then visited the museums of London, Paris, and Copenhagen, where the largest paleo-anthropological collections existed at the time. While in France, he published two of his major books: *The Fossil Mammals of the Meridional America* (1880) and *The Antiquity of Man in The Plata* (1881). Ameghino sold part of his collection for 120,000 francs, to pay the cost of printing his works. Part of the supposed remains of the "Fossil Man" were exhibited at Milan



Civic Museum, but the record of the location of this collection is now lost.

Back in his own country in 1882, Ameghino found that during his absence he had lost his position as preceptor in the Mercedes School. So he started a little book-stationery-store in Buenos Aires, which he called, "Libreria del Glyptodon." The sign on the front door portrayed the giant fossil armadillo. Four years later he was nominated sub-director of La Plata Museum, but in 1892 he was back in his bookstore, this time installed at La Plata under the name of "Rivadavia." It was here that he received visits from Scott, Hatcher, Peterson, and other American paleontologists.

The earnings of the bookstore were small, but on the other hand he had plenty of time to study and write between sales. During this period he wrote his most famous book: *Filogenia* (Phylogeny). This book explained his theories about "mathematic zoology." "*Filogenia*," the author says, "is not a literary production in a fine sense, because I am obligated to do my work between the sales of 4 cents of pen and one peso of writing paper. . . ."

The stock room in the back of the store was filled to the ceiling with boxes containing more than sixty thousand fossils, from large complete skulls to the tiny teeth of small mammals, many collected by his brother Carlos. Since he was in business in La Plata, Ameghino sent his brother, who was especially trained for the job, to collect in far southern Patagonia. In those days a trip to Patagonia meant a trip into the uncharted wilderness—a journey into a cold desert country of endless winds, without railroads or even trails. Carlos Ameghino sacrificed eighteen years of his life in those lost horizons, collecting for Florentino, without the hope of material reward, but with the noble feeling of one who knows that he is making a

great contribution. The only support for this campaign was the sparse income from Ameghino's bookstore, yet the most amazing collection of fossil mammals ever known from South America came from these expeditions in which Ameghino saw a new world in mammal evolution. Because of the imperfection of the geological knowledge of the region at that time, Ameghino erroneously assigned to these faunas an older age, making them contemporaries of the dinosaurs. This mistake engaged Ameghino in controversies with other scientists who attributed to them a more exaggerated modern age.

Omitting the question of age, the description of these faunas was considered monumental since not less than 450 new species were found, many representing new families, even new orders. These discoveries awakened the interest of American paleontologists, and in 1896, Princeton University sent an expedition to Patagonia headed by J. B. Hatcher (the invertebrates were studied by Ortmann). Professor W. B. Scott, who prologued the publications said: "In the spring of 1901 the writer found it necessary to visit the museums of La Plata and Buenos Aires and study the collections there gathered. Dr. Ameghino, then living at La Plata, permitted the freest possible use of his great private collection, which is especially valuable because it contains by far the largest number of the type specimens named from Patagonia. My limited time was so fully taken up that it was impossible for me to make a satisfactory study, but Dr. Ameghino, with his usual courtesy, sent me excellent plaster casts of nearly all his types."

The disparity of opinions about the age of the Patagonian beds, already mentioned, started the controversy among Ameghino, Hatcher, Ortmann and Ihering, but this controversy was in many ways a useful one. It stimulated others to deeper research and the



truth has proven to be as far from one extreme as from the other. If Ameghino and Ortmann had survived until the end of the argument, their complete agreement would have been the logical result, for both were men of high scientific equanimity. I am convinced of this because unique circumstances have permitted me to evaluate the genuine motives of the two men, for I had my first experience as a naturalist at the Buenos Aires Museum when the posthumous influence of Ameghino was still strong, and now at Carnegie Museum I am in direct contact with Ortmann's works. Today, after the extraordinary work accomplished by G. G. Simpson, curator of paleontology of the American Museum of Natural History of New York, who has studied the fossil mammals of Patagonia and straightened out the chronology, and the research of Professor A. F. Bordas of Buenos Aires, no one can doubt that the controversy between Ameghino and Ortmann resulted in anything but benefit to science.

Near the end of his life, Ameghino held thirty honors designations from the government besides the title of *Doctor Honoris Causa* granted by the University of Cordoba in 1886, and was a member of fifty-three international scientific societies. When he was nominated director of the National Museum in 1902, this meant for him the beginning of a new struggle, a constant pilgrimage to the bureaus of the ministers to get the location and resources for the new building the Museum so badly needed. "Without a decent building," he reported, "the Museum collections are, at present, a treasure buried in mud." He was already sick without knowing it, and perhaps these worries shortened his

life. Only twenty years later, a younger director, M. Doello-Jurado, brought Ameghino's dream into reality.

In his last years Ameghino returned with enthusiasm to his earlier scientific love, anthropology. So, in 1909 when he described the vault of *Diprhomom platensis* and *Homo pampeus* as direct ancestors of recent Man, he brought from the past two ghosts whose mission—although he did not foresee it—was to bring disaster to his anthropological theories. Fortunately, he was not a witness to that disaster when the curator of anthropology of the U. S. National Museum at Washington, D. C., Ales Hardlicka—long an irreconcilable enemy of the idea of fossil men in the Americas—reached the conclusion (1912) that these human fossils were nothing but contemporaries of present Man, very old certainly, but not extinct races or species. There are, however, some scientists who still consider the problem of early man in South America as an open question.

In 1908 Ameghino showed very advanced symptoms of diabetes. It was too late. His mother and wife died in 1910 and his affliction was so great that he abandoned hope of cure. A trip projected to the United States was postponed—forever, he knew. With his last energy he tried to work, always faster, before the end. The publishers "Hachette" of Paris requested a French translation of his popular book *Filogenia*; he worked feverishly on it, and the work was finished on August 5, 1911. That night he said to his friends, "What shall be of me, mañana!" Next morning he was dead.

Ameghino was buried in the Pantheon of the Association of Teachers among those with whom he started.



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## EUROPEAN GENRE PAINTING

*[Continued from page 224]*

did the great Post-Impressionists, Degas, Renoir, Seurat, and Cézanne. Even the Cubists were still using genre themes when they began to break down their pictorial forms into component planes and volumes. At this point, no longer recognizable, genre was largely superseded by purely abstract compositions.

We rejoice in the opportunity offered by this exhibition to study and to contemplate ideas of art, as well as pictures themselves, although they are out of fashion in terms of our current interests. Next year, with the 1955 INTERNATIONAL, we will be back in the twentieth century. Perhaps a careful consideration of these works of genre, not limited only to an enjoyment of the pleasures of recognition, may be of assistance to those who are puzzled by abstractions. To profit by them, it must be seen that the greatest masters of genre are not the anecdotists nor yet the painters of episode. Instead they are those who, though using scenes from actuality, sometimes with photographic realism, have simultaneously created an organic pictorial structure by which the transitory elements in the picture are locked in the cage of a human ordering. It will be noticed in such instances, that it is the artist who is the master, and never his subject.

## FOUR LOCAL ARTISTS

*[Continued from page 224]*

He has won numerous awards and has exhibited in national shows.

Marjorie Ecklind is originally from Chicago and has received her master's degree at Syracuse University. She has had a one-man show in Chicago, and she received the Carnegie Institute award in the Associated Artists of Pittsburgh annual exhibit in 1953.

## DECORATIVE ARTS LECTURES

HERBERT P. WEISSBERGER, curator of decorative arts at the Institute, will give twelve illustrated talks this season on Mondays at 2:30 P.M., in Lecture Hall, for members of Carnegie Institute Society. He will deal with the most revealing record man leaves behind him—the work of his hands in designing objects of usefulness or pure decoration, grouped into the great cultural periods of history.

Six lectures in the fall will deal with the decorative arts of Egypt, Greece, Rome, and the following transition from the late antique to the Early Christian and Byzantine periods. Time will also be devoted to a study of the influence of antiquity on eighteenth and nineteenth century English and American art. Dates are October 18, 25, November 8, 15, 22, and 29. The talks running weekly from January 17 through February 21 will cover the Middle Ages, beginning with the Carolingian Emperors and ending with the last phases of the Gothic period.

Mr. Weissberger will discuss the decorative arts against their historical, economic, and religious backgrounds. Interiors, furniture, ceramics and glass, tapestries, metalwork and goldsmithery will be stressed. The relationship between the decorative arts and architecture, painting, and sculpture will be discussed; major innovations, styles, and "firsts," featured.

## DEADLINE FOR WILDLIFE

THE exhibit on wildlife conservation, prepared by Carnegie Museum with financial assistance from the Pennsylvania Game Commission, continues on the first floor. Features include cartoons, mural paintings, colored slides, mounted specimens of native wild creatures, and a mountain waterfall.

## Art for the table



*Original Carnegie Institute*

**Y**ankee ingenuity in the form of a glass-pressing machine, perfected in 1827, provided the first radical change in glass making since the blowpipe was adopted in pre-Christian days. The Egyptians had known the art of using full-size, hinged molds to shape glass; but none, until the Americans, attempted mass production.

This attractive glass vinegar cruet is typical of the pressed glass turned out by manufacturers in the United States during the latter half of the nineteenth century. A clear, heavily leaded glass, it has a bell-like ring, reputed test of quality for this type of glass.

Its bold, well arranged pattern is called Bull's Eye. This particular piece shows six large eyes, each forming a panel that tapers down to the hexagonal stem. The base is plain, showing three faint mold marks.

While much pressed glass is sparkling, Bull's Eye has a soft luster, a distinctive glow. Although not as much in demand as the more brilliant Hobnail and Thumbprint patterns or the lacy Sandwich-type glass, it is one of the loveliest of the period.

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## HOBBY CLASSES FOR ADULTS

THE adult education program of Carnegie Institute is designed to promote creative and satisfying use of leisure time for adults of the tri-state area. The widely varying courses described here are conducted by expert instructors in an informal, personalized manner. No credits are given; the accent is on enriching daily living through creative accomplishment. For further information please call the Division of Education at Carnegie Institute, or James Kosinski, supervisor, at MAYflower 1-7300.

### PAINTING

#### BEGINNERS DRAWING AND PAINTING

This course is for beginners and those who wish to take a refresher course. You will enjoy learning to see objects and scenes through the eyes of an artist, learning the uses and properties of different painting materials, and mastering the mixing and application of color.

Monday afternoon	E. P. COUSE
Wednesday afternoon	E. P. COUSE
Wednesday afternoon	ROY HILTON
Wednesday evening	MAVIS BRIDGEWATER
Friday evening	DANIEL KURUNA

#### INTERMEDIATE DRAWING AND PAINTING

If you have had some previous art training or completed the beginners course listed above, you should consider this course. It will help you advance to more involved problems and develop your own individual and personal style.

Monday evening	DANIEL KURUNA
Thursday evening	MAVIS BRIDGEWATER

#### ADVANCED DRAWING AND PAINTING

A course for those who have had considerable previous experience and feel they are now ready to really get their "teeth into it." Subjects will be greatly varied, with emphasis on the more complex problems of composition, technique, and interpretation.

Monday afternoon	E. P. COUSE
Wednesday afternoon	E. P. COUSE
Friday afternoon	EMILY SIGAL SINGER

### CLASS CALENDAR

REGISTRATION	September 7-10
OPENING OF CLASSES	September 13
THANKSGIVING HOLIDAY	November 22-26
CLOSE OF FALL CLASSES	December 10
STUDENT EXHIBITION	January 20-February 3

### TUITION RATES

	<i>Society Members</i>	<i>Non- Members</i>
CLASS FEE (12 WEEKS)	\$14.00	\$19.00
EXTRA FEE FOR MODELS	6.00	6.00
BALLET—adults	19.00	19.00
—children	15.00	15.00
NATURE RECREATION	15.00	15.00
MUSIC APPRECIATION	12.00	12.00
ADVANCED MILLINERY (8 WEEKS)	15.00	15.00

Registration will be accepted upon full payment of class fees, and refunds will not be made after the second class. Transfer to another class may be made after the first class only, with the permission of both instructors. Lockers are available for the twelve-week session at a fee of 50c and will be assigned during the second week before or after class.

### *Class hours, unless otherwise indicated—*

1:30 to 4:15 P.M., or 7:00 to 9:45 P.M.

### PORTRAIT AND FIGURE DRAWING AND PAINTING

One of the tests for any good artist is the ability to paint two of the most demanding subjects—the human figure and face—in a variety of media. This course will emphasize the study and interpretation of anatomical structure, with the aid of live class models. No previous training in drawing and painting is required to enroll for this class.

Thursday afternoon	ROY HILTON
Thursday evening	ANGELO DiVINCENZO

## PRINCIPLES OF COLOR AND DESIGN

For the beginner who hopes to acquire a sound philosophy of art, this course supplies a rich background of art information. It emphasizes the creative approach, specifically dealing with drawing, composition, and color. Members of the class quickly gain confidence in their ability to express themselves in water-color and oil paints.

Tuesday evening

JOSEPH C. FITZPATRICK

## WATER COLOR

This class is for the beginner student and advanced painter desiring guidance in this exciting medium. Although it is one of the most challenging methods of painting, the basic fundamentals are easily mastered. Demonstrations will be made and special attention given to each student's problems.

Tuesday evening

RAYMOND SIMBOLI

## NATURE RECREATION

This is a real opportunity for all who are fond of the outdoors but have never had a "formal introduction" to Mother Nature and her bag of wonders. You get acquainted with the animal and plant kingdoms and learn practical conservation, planting, and landscaping on a level not overly scientific. Field trips are planned to Schenley Park when weather permits, colored movies will be shown, and Museum specimens will aid in your study.

Monday evening

ROBERT A. CEMAS

## SCULPTURE

Instruction enables the student to express ideas and interpretations in the medium of clay. Students thus are able to keep their work in permanent form, at low cost. Beginners and students with previous training will be accepted. You will find that this course will give you a new stimulating appreciation of three-dimensional objects.

Friday evening

FRANK VITTOR

## PHOTOGRAPHY

### BEGINNERS FLASH AND COLOR PHOTOGRAPHY

Knowing how to use a camera and to get good pictures, however simple it may seem, is really an art. Expert instruction in this course for beginners will enable you to make sharp, clear snapshots without going through the disappointing trial-and-error stage. Beginning with fundamentals, the course moves rapidly to flash and color, application of lighting, study of negatives, and darkroom procedure. If you want to take pictures and are not expert at it, this is the course for you.

Monday evening (7:30-9:45)

JAMES W. ROSS

Thursday evening (7:30-9:45)

JAMES W. ROSS

## ADVANCED AMATEUR PHOTOGRAPHY

A series of talks and demonstrations designed especially for amateur photographers. Instruction in the use of accessories, techniques, and equipment will be particularly valuable. The course will range from classes covering particular locales—night scenes, interior work, still subjects—to the use of photo-flood lamps, multiple flash, advanced film speed ratings, and filters. Attention will be given to the requirements for successful stereophotography and the development of a series of color slides or prints.

Wednesday evening

ELTON L. SCHNELLBACHER

## PHOTO DARKROOM TECHNIQUE

Here the amateur photographer can learn the basic elements of printing and developing black and white pictures. Emphasis will be on enlarging, print manipulation, "dodging," and developing. The class will be limited to twelve members.

Friday evening (7:30-9:45)

JAMES W. ROSS

## MILLINERY

### BEGINNERS MILLINERY

It is said that "hats ruin more women than men"—but with the expert instruction and individual guidance of this course you will be assured of the proper headgear for any occasion. You will learn hat design, how to create the hat best suited to the shape of your face, blocking, the making of felt bodies and buckram frames, trimming and remodeling, draping, handling and applying of all materials—and how to make those expensive-looking stitched hats to match suits or coats. Class will be limited to twenty members.

Tuesday afternoon

M. JANE HENDRICKSON

Tuesday evening

M. JANE HENDRICKSON

### ADVANCED MILLINERY

This class is for the student who has had the basic fundamentals and now wishes to go into the more specialized millinery techniques on her own. Individual guidance and instruction will be given each student.

Wednesday evening (8 weeks) M. JANE HENDRICKSON

## INTERIOR DECORATING

The purpose of this course is to develop a greater awareness of and appreciation for the things seen and contacted in everyday living. Emphasis will be placed on materials used and the procedure followed in decorating interiors, from the plan of the house to the final touches in the use of accessories and art objects in decoration. It will include the layout of furniture and furnishings, and the selection of materials, individual pieces, and their co-ordination.

Monday evening

WALTER SOBOTKA



## DANCE

### CLASSICAL BALLET

Classes in beginning and intermediate ballet for both children and adults. Instruction begins with basic foundation, technique, and thoroughness of classical ballet, and advances to the more complicated steps. Poise, personality, self-confidence, natural gracefulness, and a healthy body are developed. Mothers who accompany pre-school-age children are given free instruction. Karl Heinrich will be the instructor. Classes will last one hour.

3½- 4 years, Thursday, 2:00 P.M.  
5- 7 years, Thursday, 3:00 P.M.  
8- 9 years, Thursday, 4:00 P.M.  
10-14 years, Thursday, 5:00 P.M.  
Adults Thursday, 8:00 P.M.

### FLOWER ARRANGING

No matter what your walk of life, you will find that arranging flowers is one of the most delightful branches of creative work. This art is stimulating to the student because of the medium in which he works—three dimensional space filled with three-dimensional objects. Exciting material from field, forest, and garden—flowers, weeds, seed pods, driftwood, fruits and vegetables—stimulate his imagination for good design. In this course of flower arranging, the student will be coached on element and principle of good design, types of flower arranging, period arrangements, and table arrangements for all occasions.

Thursday evening

FRANK SMITH

### GARDENING

Primarily intended for the amateur gardener who wishes to gain more knowledge of gardening and put it to practical use around the home. The course will consist of lecture-demonstration and practical work on propagation of plants, lawn care, selected lists of trees and shrubs, perennials, annuals, bulbs, corms, tubers, and care of indoor flowering and foliage plants.

Tuesday evening

FRANK CURTO  
A. B. CRISMAN  
WILLIAM RAGANO

## MUSIC

### MUSIC WORKSHOP

A new hobby class for the person who has had musical training and would like to revive his interest and skill. The purpose of the class is to provide a center where players can get together for the maintenance and development of their skills under expert guidance. The class will be divided into three sections: a workshop for string

instruments and chamber-music groups to be supervised by Samuel Thaviu, concertmaster of the Pittsburgh Symphony Orchestra; a workshop for wind instruments and small orchestra units to be supervised by Victor Saudek; a unit of music appreciation focused particularly on current symphony concerts and grand opera, conducted through lectures and demonstrations by Francis Kleye, musicologist of Duquesne University.

Wednesday evening (6:00-8:00)

(Lecture Hall)

### MUSIC APPRECIATION

This is a nontechnical course designed to help the layman derive greater enjoyment from listening to music. The basic aspects of music—rhythm, melody, harmony, form, and color—will be discussed in simple terms. These discussions will be illustrated at the piano, organ, and by use of recordings. Following are the subjects of the twelve lectures:

The Listener's Approach to Music (Melody and Rhythm); Design in Music (Folk Song and Dance Forms); Orchestral Instruments; Polyphonic Music; Harmony and the Variation Form; Development of the Sonata and Symphony; Beethoven—The Tone Poet; Romantic Composers; Some Famous Symphonies; Program Music and the Symphonic Poem; Story of the Organ; What Is Modern Music?

Monday evening

MARSHALL BIDWELL

(7:30 P.M., Lecture Hall)

## THE CONTINUOUS MINER

[Continued from page 229]

through it, it has ceased to become a precision-engineered piece of machinery.

Contemporary art mirrors the contemporary world—its emotions, pressures, distractions, in fact, the entire gamut of our daily living. By the very nature of his reaction to our world, the artist is controversial, and not alone for this reason, but for the very newness of his approach. Rarely do we have as concrete an object as the Continuous Miner by which to arrive clearly at this realization.

Mr. Arkus has been assistant director of the Department of Fine Arts at the Institute since last spring. He brings to the Department a new viewpoint, having had considerable experience in liaison between the worlds of art and of industry and commerce.



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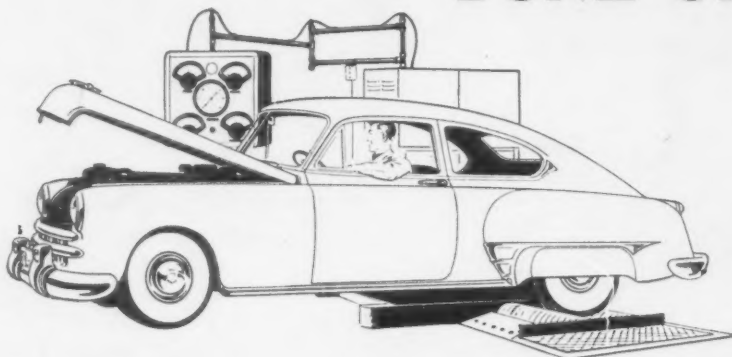
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